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AUTHOR	Tomasulo, Dan
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ABSTRACT

This paper is devoted to the description of action methods that can be used to provide a practical understanding and awareness of culturally diverse material. It draws from such varied disciplines as cross-cultural psychology, international business, and sociodrama, with the goal of suggesting a methodology for using role playing to teach ethnic, social, racial, religious, and cultural differences across the curriculum. In business and politics, the understanding of culturally sensitive issues has become a necessary means for survival. The study sought to find material on how diversity could be taught rather than what would be taught, using business contacts involved in diversity training for managers in various countries and asking to view their training materials. The aim was to amplify the principles outlined by Fons Trompenaars and Charles Hampden-Turner in "Riding the Waves of Culture: Understanding Diversity in Global Business" (Second Edition) through the specific use of selected action methods. The purpose of doing this is to make the learning process more experiential by extracting greater understanding and increased competence in settling culturally sensitive dilemmas. The paper extensively examines the use of the "cultural double" as an action method that is typically used for three main purposes: providing emotional support, giving emotional expression, and reorganizing perceptions. (Contains 11 references.) (VWC)

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ACTION METHODS FOR TEACHING CULTURAL DIVERSITY AWARENESS

by

Dan Tomasulo, Ph.D.

It is not the same to talk of bulls as to be in the bullring

Spanish proverb

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This paper will be devoted to the description of action methods which can be used to provide a practical understanding and awareness of culturally diverse material. It will draw from such varied disciplines as cross cultural psychology, international business, and sociodrama, with the goal of suggesting a methodology for using role playing to teach ethnic, social, racial, religious, and cultural differences across the curriculum

For a variety of reasons our need for understanding culturally sensitive values has mushroomed in the last several years. The advent of the world wide web and instant language translations have simultaneously shrunk our world and made the understanding of other cultures a necessity. To hit closer to home, from an American perspective we appear to be on the brink of experiencing what Harvard sociologist Daniel Bell (1976) had identified more than 20 years ago as a weakening of America's infrastructure through (consumer-driven) individualism. What has worked for us in the past appears to be in need of a change. The prior success of the division of labor combined with the staunch individualist approach of Americans must evolve to a type of voluntary integration. If we don't learn what is important to others we cannot attain what is important to us. Indeed, the individualist approach of any culture would seem to be in need of such an evolution. The arrival of the age of information has forced a communal process to emerge in the wake of individualism. The rapid dissemination of information allows people to learn and know things that happen on the other side of the globe instantly. The problem appears to be not in the translation of the information, but rather in the functional interpretation and understanding of it. To quote Fons Trompenaars and Charles Hampden-Turner(1998):

> "The extension of the division of labor would cause the individual to share fewer and fewer characteristics with other individuals ...and would call for a new form of ... biological-type integration as found in developing organisms, which are both differentiated and integrated...[a] necessary synthesis of individualism and communitarianism in increasingly complex, differentiated and interdependent societies."(Pg. 58-59).

Consider the recent economic turbulence in Asia resulting in the US stock market's negative reaction, the so-called "Asia flu" response by Wall Street. The domino effect of world wide markets was halted once the problem was reinterpreted as a "domestic" issue for the Pacific Rim rather than international issue. Alternately, the US stock market not only recovered, but soared in this reinterpretation and reorientation to our own domestic issues. Approximately 2 months after the "Asian flu" struck, the US posted record gains in the technology stocks and the Asian market swelled. This prompted Nikke officials to say "thank you" to Wall Street. While the jury is still out on the Asian economic crisis, the point is that

this mutuality of responses can be seen as an example of the type of synthesis to which Trompenaars and Hampden-Turner refer.

A glance at today's New York Times will show that multi-cultural issues are woven into the fabric of our daily existence. While this has probably always been true, it appears that the investigation and understanding of different cultures is currently center stage for social, developmental, and organizational psychologists. This may be particularly true for American psychologists. The twenty- fifth anniversary of the International Association for Cross Cultural Psychology (The IACCP is considered central to the development of cross-cultural psychology) was held, for the first time, in the United States in August of 1997. Last year, the October issue of the American Psychologist's lead article was titled: Cross-Cultural Psychology as a Scholarly Discipline (Segall, Lonner, & Berry, 1998); and this year a new program, The Solomon Asch Center will open this summer At University of Pennsylvania for the study of Ethnopolitical Conflict.

As a psychologist teaching at Brookdale Community College over the past 20 years has I have witnessed increasing presence and impact of diversity issues on campus. Life span texts are now rich with child rearing, spiritual, and social practices across cultures. Racial and ethnically polarized topics are regular fare brought to the college by various speakers. The problem does not seem to be the range and depth of diversity information. However, it seems that the functional aspects of comprehending diversity issues are often eclipsed by the sheer volume of material needed to be covered.

In business and politics the understanding of culturally sensitive issues has become a necessary means for survival. The merger of Chrysler and Mercedes, multinational space programs, human rights violations in China and Yugoslavia, culturally sensitive issues before the Supreme Court, are but a fraction of what we are besieged with on a daily basis. Business, the arts, religious freedom, politics and world peace are affected by our understanding of other cultures.

Or lack of it.

Recent headlines are case in point. NATO strikes against Yugoslavia have forced us to peer again into the dynamics of another culture. A few months earlier, the bombing of Saddam Hussein was a highly organized, strategical strike sanctioned by the United Nations requiring the use of precision weaponry and coordinated military efforts. In that effort, four days of bombing military targets central to Hussein's chemical weapons capability were carried out. The

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seemingly sudden decision to bomb continuously for this exact number of days was, at least in part, due to a timetable that few Brits and even fewer Americans understood. The four days of bombing had to end because of a culturally and spiritually sensitive issue. The onset of Ramadan, the highest of holy days in the Muslim religion. We simply did not want our missiles flying over allies during their religious holidays.

In preparing for this paper I found ample material available on "diversity" issues within business and educational organizations along with studies concerning cultural values and the above mentioned issue of individualism- communitarianism (Triandis, 1995; Smith and Schwartz, 1997; Kagitcibasi, 1997). However, while many curriculum based references were found, only a handful of exceptions (Hui & Luk, 1997; Bhagat & Landis, 1996) devoted their material to actual training methods. I wanted something with some "nuts and bolts" hands-on training that would lend itself to an exploration of methodologies used. In other words, I wanted to find material on *how* diversity could be taught rather than *what* would be taught. For this I went to a more applied setting. I used business contacts involved in diversity training for managers in various countries and asked to view their training materials. This led to a reference which, as far as I can tell, has become the bible for managers working in global business. I decided to use the text *Riding the waves of Culture: Understanding Diversity in Global Business (Second Edition)* by Fons Trompenaars and Charles Hampden-Turner(1998) as the basis for my understanding issues central to diversity training. What is particularly useful in using a business application is that it moves the need for cultural awareness from the abstract to the concrete. My goal is to amplify the principles outlined by these authors through the specific use of selected action methods. The purpose of doing this is to make the learning process more experiential by extracting greater understanding and increase competence in settling culturally sensitive dilemmas. This example places the cultural issues in such a way that they need not only to be understood, but reconciled. The pragmatic basics of business and politics will serve as a vehicle to demonstrate these methods. Readers should extrapolated from these examples ways in which the methodology can be used in their particular discipline.

The authors draw on five relational orientations originally proposed by Talsott Parson (1951). These are:

- Universalism Vs Particularism (Rules Vs Relationships)
- Communitarianism Vs Individualism (Group Vs. The individual)
- Neutral Vs Emotional (The range of feelings expressed.)
- Diffuse Vs Specific (The range of involvement.)
- Achievement Vs Ascription (How status is accorded.)

While these authors do not mention the use of role-play or other action methods as part of their training the emphasis on using these experiential techniques seems consistent with the goals Trompenaars and Hampden-Turner have set out:

> "Transcultural effectiveness is not measured only by the degree to which you are able to grasp the opposite value. It is measured by your competence in reconciling the dilemmas, i.e., the degree to which you are able to make both values work together..." (Pg. 46)

Historically Moreno (the founder of group psychotherapy and psychodrama) identified the use of action methods to study racial, spiritual, or cultural issues as "Axiodramas". While this term is useful to describe the arc of the present topic, I wish to introduce a more specific term relevant to an action method used for cross-cultural investigations. This term is a "cultural double". It is used throughout the paper to highlight the specific function of this method and to distinguish it from other types of "doubling" often used in the clinical aspects of psychodrama and sociodrama. A second shift in the use of terminology is using the phrase "Split Double" rather than "Paired Double." Although paired doubling is often used to highlight and identify conflicting perspectives or ideas the use of the term "split double" may more accurately define the chasm emphasized in an internal dialogue between an individual and his or her culture. Finally I believe it will be helpful to use descriptors like "primary protagonist" and "secondary protagonist" to more easily determine whom is being spoken about.

The double is an action method which is typically used for three main purposes(Tomasulo, 1998): providing emotional support , giving emotional expression, and reorganize perceptions. While all three are important the "cultural double" will be devoted to the reorganization of culturally sensitive perceptions. Standard doubling and aspects of the "split double" (represented by the term 'other double' when graphed along side the cultural double) will encompass the support and expression elements. The position of the double is directly behind the protagonist. For our purpose the protagonist(s) will be those immersed in the negotiation directly. This may be a dual protagonist situation as in a simple distributive bargaining, or something more complex as multiple protagonists in integrative bargaining situation. In these instances it may be helpful to identify a "primary" and "secondary" protagonist (referring to them this way for naming purposes only, not status.) In a mediation or arbitration exercise it may be valuable to label the mediator or arbitrator as the protagonist, and the positions represented by others at "auxiliaries". Such differentiation will allow for greater clarity when assigning doubles. It is best to think of the standard double as a person who

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understands the protagonist's thoughts and feelings. The most reliable conditions for standard doubling (not necessarily for the cultural double) occur when you allow the protagonist to select his or her own double. The protagonist will know best who to pick because of what is known as "tele" (the natural connections and understandings between people). Here the protagonist is asked: "Who in the class do you think understands your thoughts and feelings about your position best?" Alternately, a member of the class may volunteer to be the double. As a third option the facilitator may chose the double and in fact, the choice of a cultural double may be assigned to a trained auxiliary (someone specifically trained in the procedure, perhaps a TA who knows the culture being encountered) or to another member of the class the facilitator knows or suspects has knowledge of the culture. It is also possible for the protagonist to double him or her self. To recap:

- the protagonist may select someone from the group they think grasps how he or she feels;
- a class member could volunteer for the role;
- the facilitator could select a member from the group you believe understands the person;
- you may have a trained auxiliary in the class you could use as a cultural double;
- and the facilitator could do the doubling (either as a demonstration, or directly if no one else seems appropriate.)
- If all else fails and none of those alternatives are feasible, the protagonist can stand behind the chair and double himself or herself.

In each case the feeling of the protagonist is trying to be identified by the double. Toward this end, have the member from the class who is to be the double stand or sit directly behind the protagonist.. Once in the role, the facilitator may ask the double how he or she thinks the protagonist feels. It may be necessary for the facilitator to prompt the double to speak in the first person in order to reflect the protagonist's feeling state. The facilitator can do this by cueing the double to say "I feel. . ." and then asking how he or she thinks the protagonist feels. In the beginning the facilitator may have to do this several times in order to orient the people who are doubling. It also may be important for the facilitator to demonstrate how the doubling is done in an effort to show the chosen double more accurately what to do. However, once this becomes part of the regular routine within the group, the members will usually spontaneously offer "I" statements from the double role.

In an effort to enhance the depth of support in the group, or the range of potential reactions, the facilitator may want to use more than one double with a protagonist. Such a procedure is termed a "multiple double." In this manner the facilitator can invite several people to come into the double role. This allows the protagonist to feel the support and range of

reactions in a direct way. The method for using a multiple double would be to have the protagonist sit or stand across from the other protagonist(s), auxiliary(s) or empty chair(s) to reflect the adversarial nature of the role-play. People from the class would then be invited to stand behind the protagonist to say his/her thoughts and feelings about the negotiation about to take place. Once the first class member has spoken they return to their seat and the next group member is invited up and so on.

Each of these statement may be a portion of what the protagonist is feeling. Some may be more accurate than others, some may just be wrong (see the section below on correcting the double) in any case, the array of feelings now explored usually gives the protagonist a feeling of being understood, as well as food for thought. One of the multiple doubles may have said something the protagonist hadn't thought of previously. (E.G. "I wish I had more time to negotiate this contract. I didn't realize how long each phase would take.") The protagonist is able to select from those doubles the one (or two if it will be a paired double) that can be used to further his or her understanding in the situation. Once the double(s) has (have) been chosen you may ask them to continue with the line of thinking they have just brought up. In this way the depth and breath of the situation can be more readily experienced by the protagonist.

Using a multiple double format has the distinct advantage of helping the protagonist's issues understood by the class. It also offers a wide perspective on the issues confronting the person from that culture in that role. Adding action to the training in this way will undoubtedly enhance the attention and interest of the class. In fact the Association for Experiential Education in a forthcoming book , proposes that we remember only 20% of what we hear, 50% of what we read, and 80% of what we do. It will also set the stage for the protagonist to experiment with potential resolutions once the parameters of the negotiation have been identified.

If there are opposing thoughts or ideas, the double function may best be served by a pair who will each take obverse perspectives or by a single double that alternates between these perspectives. Again, for clarity this will be referred to in this paper as a "split double" as one-half of the double will be devoted exclusively to cultural issues. While it may seem contraindicated to have doubles verbalize internal conflict, it can be both supportive and insightful for the protagonist to experience her struggle as understood by her peers.

If the double is being played by a pair, it is best to have one person behind the protagonist to the left and one to the right. Often a member of the group will play one half the pair, and the facilitator or trained auxiliary can play the other half. However, two group

members can also do this quite effectively. In portraying the inner struggle of the protagonist the split double will have one voice express culturally relevant information, while the other voice can be conflicting cultural information or emotive reactions.

As an example, suppose you are the primary protagonist this is your first negotiation with a Japanese firm. You decide to begin the negotiation session with a joke. It is a time tested classic back in the states and you figure it to start the session off with the right attitude. You tell it and there is almost no response, a polite smile from one or two of their negotiating team. If you imagine two people representing the split double they might react in the following way:

THE PRIMARY PROTAGONIST
^ (Sits here and faces this way.)^
SPLIT DOUBLE
(in this case two people)
STANDING BEHIND THE PRIMARY PROTAGONIST
^(also facing this way)^

CULTURAL DOUBLE

- These people are so uptight! I can't believe they didn't laugh at that joke. They seem so repressed with their feelings. I can't read them like I can others.

OTHER DOUBLE

- Now what am I going to do? If they didn't like that maybe they won't like the rest of what I have prepared. I was more sure of that joke than I was about our initial offer. What am I going to do now? Maybe I should change my strategy.

You can have the protagonist play his or her own double as a way of showing the class how he feels or what he is thinking. This is particularly helpful if the protagonist can't seem to choose a double and there are no volunteers. If the protagonist is acting as his own double, you can ask him to reverse roles with the space behind his chair. In the role of his own double, the protagonist may make statements about his thoughts and feelings which the facilitator can then ask him to amplify, restate, or alter in some way to enhance it's clarity. This does not preclude other forms of doubling. You may still wish to do a single, multiple or split double after the protagonist has acted as his own double. The value of this comes from the clarification, awareness, and acknowledgment that often happens from playing this role. As an added benefit, it provides a prescriptive role for others in the group to more deeply understand the protagonist when they double for him.

There are two ways a double can be corrected. First, the person playing the double can adjust previously made statements once it is realized that they do not match the internal state of the protagonist. Or, the protagonist may reverse roles with the double to clarify the statements

being made. Either way is acceptable. As facilitator, when a double says something to the protagonist the facilitator must check it out. Saying something to the protagonist like "Does that sound right to you?" gives him or her the chance to clarify what was said. If the double has made an error he or she may correct it by trying again with a modified statement. Let's return to the joke teller. Suppose the other double said something like this:

OTHER DOUBLE

- This really makes me angry. I can't believe they don't even laugh out of respect for me coming all the way out to meet them. If they want to play hardball- I'll play hardball!

Lets say this misses the mark completely. The protagonist can't relate to it or it may be too strong. The protagonist would then have the chance to reverse roles with the other double and say something like this:

OTHER DOUBLE (As played by protagonist)

- I'm disappointed . Maybe I need to rethink how I approach these people. I'm not on my usual playing field and maybe I need to spend more time learning the rules.

This correction by the protagonist gives the person playing the other double a chance to clarify their statements in order to align themselves with the protagonists thinking. It also serves to alert others in the group (if you are doing a multiple double) the more accurate thought process of the protagonist. However what is equally important in this process is the fact that the protagonist may have clarified their own thinking in doing the correction. Thus this process works on a couple of levels:

- It corrects the person playing the double.
- It serves to inform others in the class the more accurate scope of the doubling.
- It clarifies the protagonist's own thinking.

If the protagonist is in agreement then we can just move on. If not, and a modification is not forthcoming, I would ask the protagonist to reverse roles with the person playing the double and correct the statement. This would serve as a role prescription for the person playing the double. You would then ask them to reverse roles (back to original positions) and the double would now repeat what the protagonist said . This will insure that the thoughts and/ or feelings will be on target since the protagonist himself or herself identified them during the role reversal. In this way the protagonist is teaching others in the group what he or she is feeling, and group members (doubles) will then be more to accurately indicate the mind of the protagonist. Sometimes it is necessary for the protagonist to repeat the process. Doing the role reversal with the double significantly enhances the clarity of the protagonists thinking. It is important to

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remember that the people who are playing the double position will use projection to try and place themselves into that role. In doing this they run the risk of not accurately understanding the protagonist's feelings and simply revealing (although not knowingly) their own. Correction through the role reversal is the way to identify more precisely with the protagonist's intentions.

The process and techniques used in doubling include:

- speaking the unspoken (what the person needs to say but is not saying),
- exaggerating,
- minimizing,
- introducing alternatives,
- restating,
- amplifying (highlighting the key part of the statement),
- verbalizing the resistance (why the person doesn't want to say something),
- introducing paradoxes (as would be done with a split double), and
- Clarifying (see the section above on correcting the double).

The cultural double differs in three important ways:

First the cultural double incorporates the more generic purposes of doubling but is limited in scope to the cultural perspective. This is to say that the cultural double may be supportive, expressive, or reorganizing of perceptions--but that these perspectives are to emanate from the cultural being portrayed (from an auxiliary or secondary protagonist) or the reaction to the culturally bound behavior of others (as would be the case with the primary protagonist).

Secondly, The reaction of the cultural double can be either a collective or individual reaction. The cultural double in this regard serves as a value laden perspective that may be challenged by the range of individual motivation. The collective is the enculturated reaction expressed by the individual. The individual reaction is more personal. The cultural double would react as the collective voice of the cultures sense of indignation being expressed through the individual, whereas the individual reaction has been personalized. There is no difference in the impact either of these expressions make. It is merely a difference in how the cultural double can be expressed.

To illustrate this difference let me use a situation offered by Trompenaars and Hampden-Turner (Pg. 200) They tell of an American CEO aware of the Japanese custom of laying business cards (*meishi)* in the same pattern in front of him as the seating pattern for the Japanese delegation. He did this (it serves as an easy reminder of names) but grew bored and impatient with the evasive answers he received. He absentmindedly picked up one of the business cards, rolled it up, and started cleaning his nails with it. When he looked back up the Japanese team

were horrified. The card he was using was the Japanese president's(!) The president stood and left the room and the interpreter called an intermission.

What would the cultural double of the Japanese president say? He may have a collective reaction, an individual reaction, or both. Here are some possible choices:

CULTURAL DOUBLE
(Collective reaction)

- I am offended by the way you Americans are so arrogant! You aren't interested in listening to our ideas, you only want to express your own. You are preoccupied when we speak. You are not interested in building a relationship with us.

CULTURAL DOUBLE
(Individual Reaction)

- I am offended personally by your behavior. I am insulted because of the way you have disrespected me. Doing that with my card was a deliberate attack. I won't stand for it.

The third way a cultural double differs from the traditional double is that the person being doubled does not have to repeat what is being said by the cultural double. Traditionally the double speaks and the protagonist repeats what the double says if it is true to his or her thoughts and feelings. The cultural double may be being used for instructive purposes and may not need to be repeated. It is only when a cultural double is expressed and there is certain disagreement with the protagonist that the protagonist should feel compelled to speak and correct what was said.

Let us now return to the seven domains identified earlier by Trompenaars and Hampden-Turner and to provide an example. Limitation in space will prevent all but he first dimension to be explored:

- Universalism Vs Particularism (Rules Vs Relationships)

The Universalist position presents rational arguments and wants to get down to business. The are usually legalistic and bound by the terms of the deal. The particularist sees the relationship at the core of the deal and does business with the intention of having the relationship evolve. For them there is no one right or wrong. Rather there are many different ways of looking at the problem and they see themselves as being flexible on the terms of a deal. Below is a synopsis of the two styles. (This table has been adapted from the text by the above authors.)

UNIVERSALIST	PARTICULARIST
• Focus is on rules not relationships.	• Focus on relationships rather than rules.
• Legal contracts readily drawn up.	• Legal contracts readily modified.
• You are trustworthy if you honor your word or contract.	• A trustworthy person is one who honors mutual need for changes.
• There is only one truth, the one agreed to.	• There are multiple possibilities, each relevant to the different participants.

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- A deal is a deal.
- Relationships evolve.

The dilemma under this domain is as follows: Mr. Teok is a second generation American-Chinese employee of a New Jersey pharmaceutical firm based in Tokyo. His goal was to get a joint venture with the largest pharmaceutical firm in Japan. He negotiated for *four* years and the contracts were ready to be signed. He was sent the contract from New Jersey and was extremely distraught when he saw it. It was *several inches* thick. Because of the complexity of the deal the legal department said the contracts were necessary. A 'letter of intent' would not do it. His career was in jeopardy. If he insists on the Japanese signing the contract they would see it as proof that little trust had been developed over the four years. It could cost him the deal. If he tried to go with a 'letter of intent' the legal department would be up in arms and not satisfied.

There are different ways of setting this up as a role-play using a cultural double. The following is one way it might be done:

1. Use an empty chair to represent Mr. Teok as the primary protagonist.
2. Across from this chair set another empty chair for the Japanese CEO.
3. Begin with multiple doubling for Mr. Teok. Different class members would take turns. Some of these responses might sound like this (Cultural and other doubling might be mixed when you begin with a multiple double. This does not matter. From the content will be easy to discern which is which.)

MULTIPLE DOUBLE

(Each phrase spoken by a different student standing behind the empty chair for Mr. Teok.)

- This is terrible. I've been working for four years with one purpose. Now this. I don't know what to do.
- They just don't understand back in New Jersey. If I do this, If I present this contract it's like a slap in the face. It has taken me all this time to get to this point and the Japanese CEO will just think that I never really trusted him.
- I have to make this deal work or I'm through. Back in New Jersey they don't care about anything other than the bottom line. If I don't get him to sign the contract they wont give me any responsibility.
- I don't even want to show the contract to the CEO.
- I feel betrayed by Headquarters. They sent me here to do the job because of my background and experience. Then, when it comes time to close the deal, they dump this on me.
- How can I make this work? I've invested four years of my life on this project and I know what everybody needs what can I do to bring this together?

4. Following this I would assign a cultural double for the Japanese CEO. This double would be used to test out the reactions from Mr. Teok's experimentation.

5. Now that this has been set I would ask a member of the class to take the role of Mr. Teok and experiment with different solutions. As this student takes the role I would as him or her to chose someone to play their double. They could chose a single double, someone to play a split

double or two people to play the split double. For the sake of example lets say they chose two people to play a split double. The set up would be as follows:

CULTURAL DOUBLE STANDING BEHIND
EMPTY CHAIR OF JAPANESE CEO
\|/ (Facing this way.) \|/

^(Facing this way.) ^
STUDENT SEATED IN THE ROLE OF MR. TEOK
(Two people playing split double standing behind.)
CULTURAL DOUBLE / OTHER DOUBLE

6. The student in Mr. Teok's role would begin by trying out different ideas. He might try this:

MR. TEOK

I'm sorry about the size of the contract. You know how lawyers are. Please take all the time you need to review it.

MR. TEOK's
SPLIT DOUBLE

CULTURAL DOUBLE	OTHER DOUBLE
• I know he isn't going to like this. But I am stuck. He doesn't understand what I'm up against in the USA. We have dozens of lawyers putting these types of contracts together. This is how we do business.	• I 'm nervous about presenting this way. I hope he understands. I don't have any options.

7. This would be followed by having the cultural double behind the Japanese CEO speak in reaction to Mr. Teok's remarks.

CULTURAL DOUBLE STANDING BEHIND

EMPTY CHAIR OF JAPANESE CEO

What is this! For four years we have worked together and I thought I could trust you! This is insulting to me. I thought we had the principles of this deal worked out. How can you do this? I have invited you into my home. We have spent much time together. You know my family and I know yours. How come this is being put in front of me at this time? I'll have to think about this. I certainly not ready to sign it. and I have second thoughts about the contract all together.

8. At this point I would reverse roles with Mr. Teok and the Cultural double for the Japanese CEO. This would allow the student in Mr. Teok's role to experience the cultural double of the Japanese CEO. I might then have him start with the last statement the cultural double said:

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THE STUDENT AS MR. TEOK NOW IN THE ROLE OF THE CULTURAL DOUBLE STANDING BEHIND EMPTY CHAIR OF JAPANESE CEO

... I certainly not ready to sign it. and I have second thoughts about the contract all together. I really feel put off by this. I wish you didn't dump this on me like this. This doesn't feel right. It is too much of a surprise.

9. The student formerly playing the cultural double for the Japanese CEO is now sitting in Mr. Teok's chair. Since the function of this role is to help the primary protagonist (the student originally playing Mr. Teok) They might ask a spontaneous question.

STUDENT FORMERLY PLAYING THE CULTURAL DOUBLE FOR THE JAPANESE CEO NOW SITTING IN MR. TEOK's CHAIR

What would I have to do to somehow make this more presentable? I certainly don't want to offend you but I have a problem and I don't know what to do about it.

10. Now the primary protagonist would have a chance to think this through in the other person's position.

THE STUDENT AS MR. TEOK NOW IN THE ROLE OF THE CULTURAL DOUBLE STANDING BEHIND EMPTY CHAIR OF JAPANESE CEO

I think I would appreciate it if you told me what the problem was. Since we have mutual respect for one another I would see your dilemma as one we could work on together. I would have appreciated it if you acknowledged our relationship first by doing this. This would let me know that you value what we have developed with each other rather than some contract.

11. At this point I would reverse roles and have the two back into their original positions. The primary protagonist is back in the chair as Mr. Teok and would now try again.

MR. TEOK

Our American headquarters have sent me a rather extensive contract concerning our mutual interests. In America this is standard practice but I don't want to insult you by bringing it to you. I would like to hear your thoughts on how we might proceed.

MR. TEOK's SPLIT DOUBLE

CULTURAL DOUBLE	/	OTHER DOUBLE
• My company has sent me here to make this work. I do know both sides of the coin and don't want to force the situation. I would rather it take a longer time and the relationship is preserved than to try and push it and blow the whole thing.		• This feels better. I am sharing the dilemma. Instead of Me Vs. Him we have joined forces to mutually deal with the problem. This feels more constructive.

12. Depending on the nature of the exercise. This might be a place to stop and return to the class discussion to analyze what done.

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In a summary fashion the analysis by the class might come up with the following guidelines:

UNIVERSALISTS (for particularists)

- Be prepared for logical rational arguments designed to persuade you to their way of thinking.
- They are not being rude when they want to "get down to business" it is just their way.
- Consult with a lawyer concerning the legal implications of your contract.

PARTICULARISTS (for universalists)

- Be prepared for personal stories unrelated to the topic.
- Small talk is their way of getting to know you. To know you better is the link in doing business with you.
- Consider the personal impact of your contract (as in the above example).

This sample serves to demonstrate the use of various action methods to enhance the understanding of different cultures through the use of practical dilemmas. These methods allow for involvement, experimentation, observation, insight, confrontation of sterotypes, conflict resolution, empathy, reconsideration, self reflection, and interest. The facilitator of these methods shifts the presentation of the material to an experiential level for the students. Indeed I believe it is in this fashion that diversity may be truly appreciated, and the greater goal of making "both values work together" be achieved.

While these examples are drawn from the world of business the idea, of course, is for teachers to use these experiential action methods within their own disciplines with the goal of increasing awareness of different ethnic, social, racial, religious, and other cultural factors.

I would like to bring the paper to a close with a quote from my own discipline (the Segall, Lonner, & Berry article mentioned earlier ,1998) which I found to be inspirational.

> "...cross-cultural psychology will be shown to have been successful when it disappears. For when the whole field of psychology becomes truly international and genuinely intercultural--in other words, when it becomes truly a science of human behavior--cross-cultural psychology will have achieved its aims and become redundant." (Pg. 1108)

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